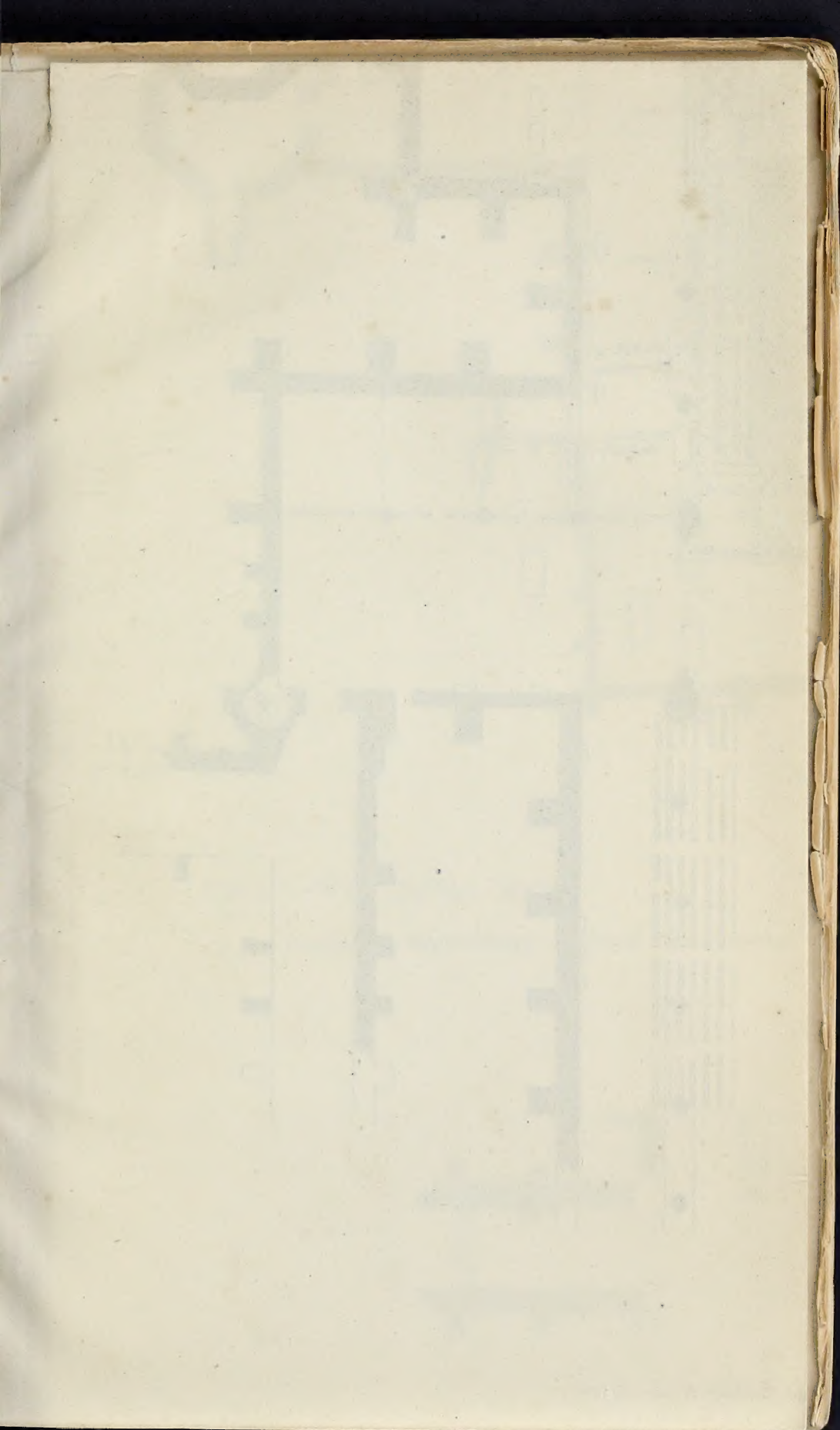
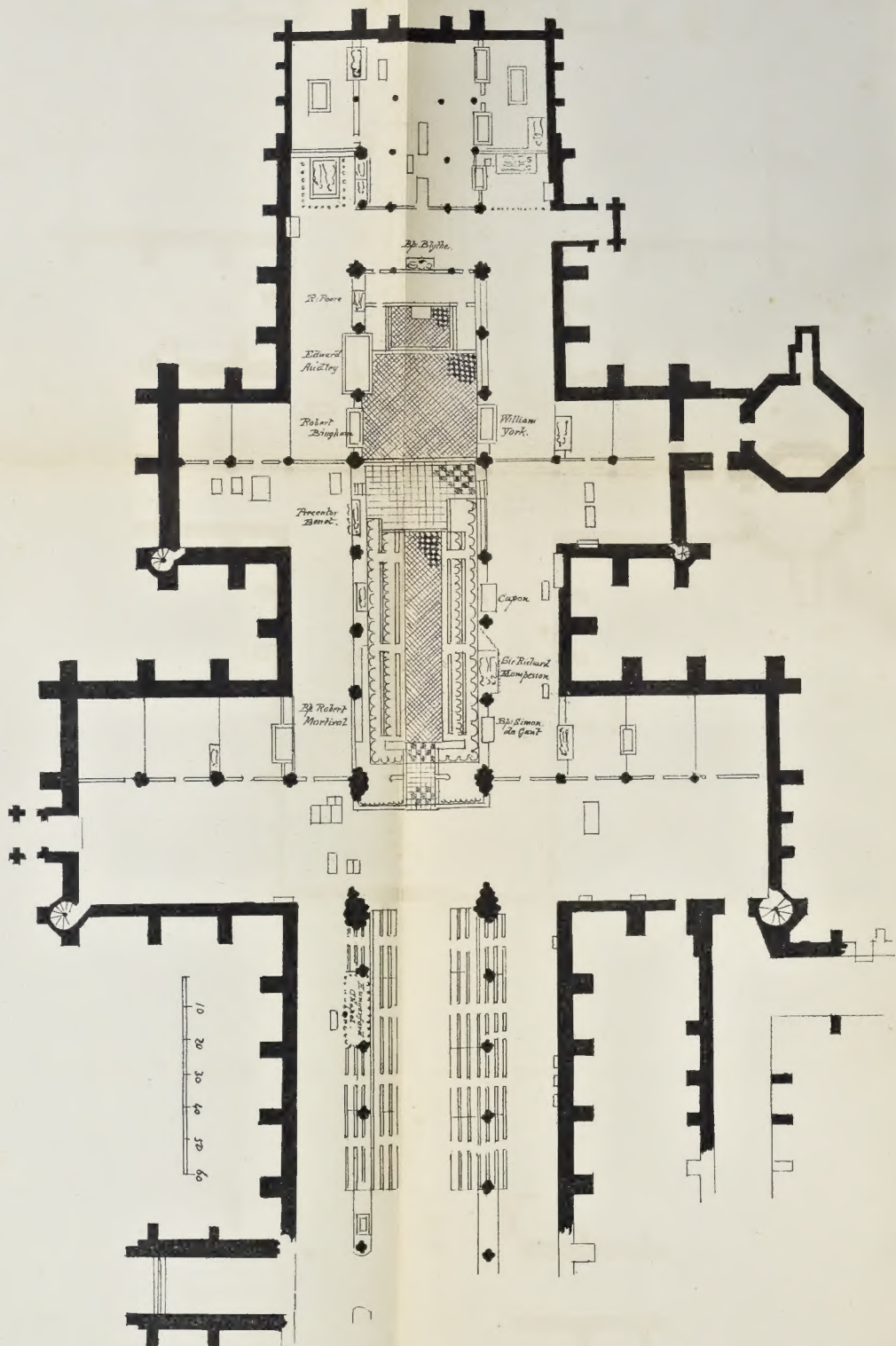


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SALISBURY CATHEDRAL.

REPORT

BY

SIR GEO. GILBERT SCOTT, R.A.,

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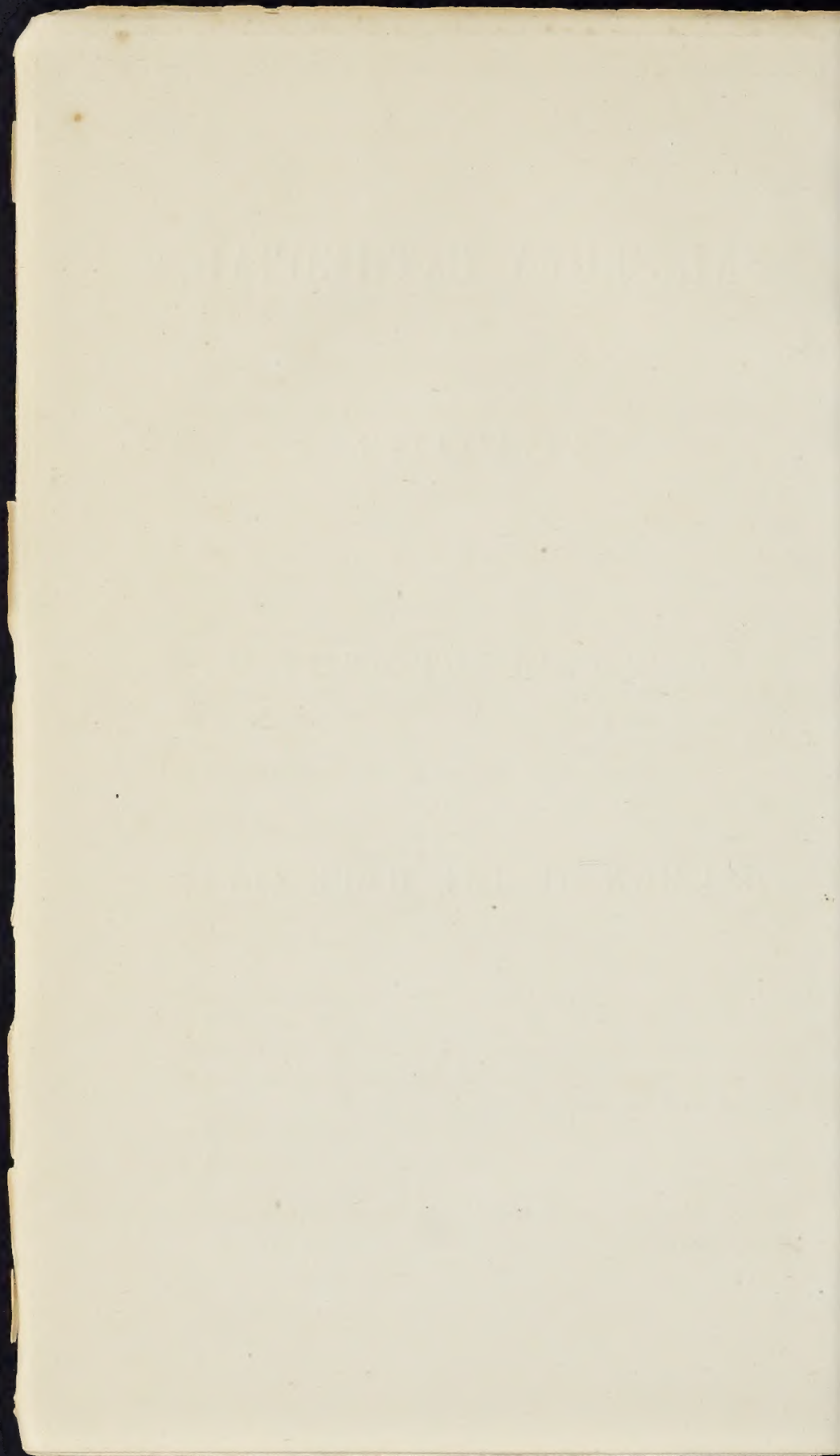
POSITION OF THE HIGH ALTAR.

JANUARY, 1876.

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SALISBURY:

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SIR G. G. SCOTT'S REPORT.

HAVING read with much interest Mr. Armfield's letter, published in the "Salisbury and Winchester Journal" in March last, in which he has suggested the question whether the ancient High Altar of Salisbury Cathedral was placed where the Holy Table stood previously to the Alterations of 1789, or whether it was placed at, or towards, the Western end of the space beyond the small transept, I have given much study to the question, in the course of which I have placed myself in communication with several persons learned in liturgical and ritual subjects. The result of my investigations, thus aided, has been a conviction that the High Altar was always situated, as shewn in the plans of the last century, in the middle of the Easternmost bay: that is to say, half a bay in front of the screen which parted off the Lady Chapel or Ambulatory.

I will classify the arguments, and evidences, which have led me to this conclusion under several heads.

Firstly, the *presumptive evidence* afforded by other Cathedrals, and great Churches, in which the position of the High Altar is still marked by the ancient Reredos or by other distinct evidences.

1. WINCHESTER CATHEDRAL.—Here we have the magnificent altar-screen of the 15th century, with the place of the high altar evidently marked against it, and which proves that the distance from the easternmost stalls to the back of the high altar was about 80 feet.

2. CANTERBURY.—Here we have the position of the high altar;—not remaining it is true,—but laid down accurately by Gervase, and in our own day by Professor Willis. The distance from the eastern stalls to the back of the altar was about 65 feet.

3. WESTMINSTER.—Here we have the altar-screen of the 15th century still standing with the recess in it for the retabulum over the high altar. The distance measured as before is about 77 feet.

4. ST. ALBANS.—Where we have precisely similar evidence of the position of the high altar, and a distance of at least 65 feet; probably much more as the stalls could not have come so far as the eastern piers of the tower from which this measurement is made and between which was a sanctuary screen.

5. DURHAM.—Where, by like evidence, the position of the altar against the screen being manifest, the distance is shewn to be about 75 feet.

6. WORCESTER.—The place of the altar is here indicated pretty closely by the sedilia attached to Prince Arthur's sepulchral chapel; it was a little forwarder than at present, and the space from the eastern stalls to the back of the altar was about 60 feet.

7. LINCOLN.—Here the altar stood about half a bay in advance of the eastern screen, but as the stalls did not reach the small transept the space seems to have been about 70 feet.

8. GLOUCESTER.—The position of the altar is given by the sedilia, and the ancient pavement, and by recent excavations, and the space was about 69 feet.

9. ROCHESTER.—The place of the altar, found by recent excavations, and the distance 84 feet.

10. EXETER.—The ancient position of the reredos shewn by old plans, and by the sedilia, and the space was about 65 feet.*

The above Churches have the place of the high altar defined with absolute or very approximate certainty. Of others we have very reliable, though not now ocular, evidence, and all point to the general fact that the high altar stood at the east end of the Presbytery, though not necessarily so close as to prevent the circumambulation of the altar.

The Presbytery was of varied, though considerable, and in many cases of great length; though this seems to have

* The average of these dimensions is 71 feet, being almost precisely the same as at Salisbury, supposing the altar to have occupied its received position.

been influenced by the question, whether shrines must be made room for, to the eastward of it. The altar probably in early times stood free, though at a later date altar-screens came in vogue; but in such cases the circumambulation of the altar was still rendered practicable by two doorways in the screen, as at Winchester, St. Albans, Westminster, Christchurch Hants, and many other cases.

Now, the arrangement shewn in the undated plan of Salisbury Cathedral in the British Museum, and in the similar plan given by Gough, accords with these parallel instances of still existing, or readily demonstrable arrangements. These plans belong, probably, to about the middle or early part of the last century. That they are subsequent to the restoration effected by Bishop Seth Ward, is shewn by the indication of his marble pavements; that they are earlier than Bishop Hume's time, is proved by the Hungerford Iron Chapel, being shewn in its old place in the Nave, not in its present monstrous position, to which it was removed about 1778-9 by Bishop Hume. These plans consequently shew the Church as it was before the commencement of modern alterations. They shew the stalls, as extending eastward a short distance into the crossing of the smaller transept; of which space Leland says that it "Standeth as a light and division, betwixt the Quier and the Presbytery." Towards the west of this intermediate space, the plans shew a step from the Choir proper, probably the "Gradus Chori;" and, at its eastern side, they shew another step rising into the Presbytery,—probably the "Gradus Presbyterii;" with some appearance of a screen, as at St. Albans, and St. David's, but this is doubtful. The altar is shewn with its eastern edge placed in the centre line of the eastern bay of the Presbytery; enclosing, as at Winchester, Gloucester, and formerly at Lincoln, Exeter, &c., a narrow space between the altar and the screen of the Lady Chapel, which space is approached by two doors in the altar screen, as at the Churches of which some have been already enumerated.

The tomb of Bishop Poore occupies a position north of the altar, a place frequently chosen for the founder's tomb;

Bishop Blythe's tomb is behind the altar against the east of the Lady Chapel screen. The two western bays of the north arcade, and the westernmost one on the south, are occupied by high tombs of bishops; the other two are shewn as vacant; but one would (on my view) be occupied by the sedilia.

These positions of the Choir and Presbytery steps have been confirmed by our investigations on the spot, while we find at the Presbytery step, on one side, the *winch*, and on both the hooks as for the Lenten veil, which is so often alluded to in the rubrics.

To the north, and south, of the intermediate space under the crossing, we have found remains (now restored) of the original north and south doors of the 13th century,—common to the Choir, and the Presbytery. All this agrees with the supposition that the Presbytery, was not a space for unknown uses behind the high altar, but a space in front of it, *between the Choir and the Altar*; just as Gervase says of Canterbury: “Continebat hic murus monachorum chorum, presbiterium, altare magnum, &c.” “De choro ad presbiterium tres erant gradus. De pavimento presbiterii usque ad altare gradus tres.” (The place of the altar at Canterbury, is clearly defined, the Patriarchal Chair was behind it). The Presbytery (though the word in common parlance was sometimes loosely used) was in fact the space in front of the high altar essential to the large number of clergy, &c., requisite to the dignified performance of high mass in great Churches. It was the same as the “Sanctuary” (see Du Cange under “*Sanctuarium Altaris*.”)

Secondly. That the place of the high altar as shewn in these two plans was its *received* position from our own age back to that of Leland, in whose time the altar was still standing, I will now proceed to prove by what I will call the *Traditional* evidence,—a catena of witnesses from the more modern writers back to Leland himself, who saw the high altar still in its place.

1. In *Sir Richard Colt Hoare's “Modern Wiltshire”* he says: (repeating the words of a former writer) “Behind the “high altar in the Ante Chapel is that [the tomb] of Bishop

"Blythe, and in the Choir under a canopy on the north side
 "of the *high altar*, that ascribed by the tradition of the
 "Church to Bishop Poore."

2. *Dodsworth*.—Speaking of the tomb of Bishop Poore, he says: "which was first placed under a canopy in a wall
 "on the *north side of the altar*."

Speaking of Bishop Blythe's monument, he says: "as it
 "stood *at the back of the high altar* it was placed north and
 "south, and hence according to Godwin, it bore the name of
 "the thwart-over Bishop."

Speaking again of Bishop Poore's tomb, he says it was
 "originally placed under a canopy in a wall on the north side
 "of the *original high altar*."

I will mention that Dodsworth had seen the state of things before Wyatt's alterations, and in an earlier book written immediately after the completion of those changes, he uses similar expressions: speaking of Bishop Blythe as "buried immediately *under* the former altar* * * * "at the entrance to the present chancel *where the old altar stood*." Also of the monument of Bishop Poore, as "removed from the *north wall of the former altar*."

3. *Carter, the well-known archæological artist*.—In Gough's memorials (1803) Carter says "I found that the monument
 "of Bishop Blyth *which was set at the back of the altar-*
 "*screen* dividing the Choir from our Lady's Chapel," &c., again: "Poore's monument had been dragged from the
 "side of the Choir *near the late high altar*, where it had
 "rested for so many centuries and on a spot the most fitting
 "the founder of the Holy Temple."

Carter, on his view of Bishop Poore's monument given in Dr. Milner's "Dissertation on the modern style of altering
 "ancient Cathedrals as exemplified in the Cathedral of
 "Salisbury," 1798, describes it as "*on the north side of the*
 "*high altar* of Salisbury Cathedral." This sketch was made by him in 1781.

4. *Dr. Milner* himself speaks of Bishop Blythe as having

* Though Bishop Blythe's *monument* was at the *back* of the altar, his *grave* was found by Wyatt to extend *under* it.

been "buried *under the high altar*," and of Bishop Poore as having "been buried in the most honourable part of the "Cathedral."

I will here digress for a moment to mention that, though the accounts of Bishop Poore's burial are discordant, it is unnecessary to my argument to prove whether this were actually his tomb or not. If it were so, he occupied the very customary position of a founder's tomb; if it were not so, that tomb has been attributed to him *because* it held that position; *i.e.*, north of the high altar.

I *do*, however, feel an interest in the question for other reasons; and will therefore briefly state the case. There was, as Leland tells us, in his time, a tablet suspended in the Lady Chapel which stated that Poore's body was buried at Durham, and his heart at the Monastery of Tarrant, in Dorsetshire, which he had founded.

In contradiction to this, Robert of Graystones, a monk of Durham, and afterwards Bishop elect of that see, and its annalist, says that Poore was buried at Tarrant.

Godwin says he commanded that he should be buried at Tarrant; and, finding his monument at Salisbury, we might, between conflicting authorities, have jumped to the conclusion that his *body* was buried at Tarrant and his *heart* at Salisbury. When, however, the tomb was opened by Wyatt, it was found to contain *a body*; which fact would, in its turn, lead us to *reverse* this conjecture; a conclusion anticipated by Richardson in the notes to his edition of Godwin (1743) who says: "Obiit "Tarentæ Dorcestriam juxta; ibi natus et ibi *cor* fuit sepul-
tum, *corpus* vero Sarisburie."

Dr. Milner dilates upon this statement as follows: "though
"he himself was content to be buried in the Convent of
"Tarent, of which he was the founder, they [the canons and
"inhabitants of Salisbury] would not give up the claim,
"which filial gratitude conferred upon them, to his mortal re-
"mains; but leaving his heart to the nuns of Tarent, they
"conveyed his body to their own city."

Dodsworth also remarks of this monument: "We cannot
"assign it to any other of our early Prelates, because their

“monuments still exist, or at least their places of interment
“can be ascertained.”

We may, therefore, rest assured that Poore's body *was* deposited in the position shewn by the plans referred to; which position was,—if the high altar be there correctly placed,—the post of honour often accorded to a founder.

To return, however, to my catena of witnesses.

5. “*Antiquitates Sarisburienses*,” 1771—1777.—Speaking of the paintings on the vaulting, the author says: “Over the Choir are the Prophets, and under the Eastern Cross are Our Saviour and his Apostles, as also the four Evangelists. Over the *Communion or Altar* are the twelve months of the year.”

Again: “*Behind the high altar*, is the ancient altar of St. Mary.”

Again, speaking of the enclosing screens of the Choir and Presbytery, he says, “as those now are *on each side of the altar* and at the entrance of the Choir from the west.”

Again, of Bishop Blythe: “He lies buried *behind the high altar*.”

6. On the *plan in the King's Library in the British Museum* is written, “from the high altar to the upper end of the Lady Chapel is about 80 feet;” which agrees with the position as shewn on plans.

7. *Price*, 1753.—“The ceiling [of Choir] with persons famous in Scripture and labels coming out of their mouths: and *over the altar* different works of agriculture suitable to the several seasons of the year.” *Price* in a general plan of the Cathedral marks the altar (rather as in a diagram than with precision) at the east end of the Presbytery. He alludes to two staircases “*over the high altar*, viz., on each side of the altar above the aisles.” These are at the N.E. and S.E. angles of eastern arm of cross—just behind the place where the high altar is shewn in the plans.

Again, he says, while speaking of the enclosures of the Choir: “I cannot overlook the manner of enclosing the Choir; it seems, if one may judge *from that part near the altar*, that the Choir was first enclosed by a plain wall on

“ the outside, standing upon a deep plinth, while the inside
 “ was adorned with niches, marble pillars, and tender orna-
 “ ments on top, to finish the niches more delicately, *as those*
 “ *now are on each side the altar*, and at the entrance to the
 “ Choir from the west.” (The marks of these enclosing
 screens till recently remained in the discolorations of the
 pillars.) This passage has been copied by subsequent writers,
 and shews that on either side the altar there were in the last
 century arcadings resembling those of the Choir screen (now
 placed in the Morning Chapel). One bay of these arcades I
 would suggest formed the *sedilia*.* Dodsworth tells us that
 the arcades of the Choir screen had been used by the archi-
 tect in the fifteenth century, who built the cross arches “ in-
 “ tended to resist the bend of the pillars, as a support to
 “ these arches. Wyatt had consequently to shore up the
 “ piers which had been thus supported till a new foundation
 “ was completed.” But this only *by the way*.

8. *The History and Antiquities of the Cathedral Church
 of Salisbury and the Abbey Church of Bath* (1719—23).—
 “ Behind the altar, under an arch with a closet over it, lies a
 “ Bishop at full length, and over him is this inscription,
 “ renewed perhaps from the original, which is now defaced :—
 “ Hoc tumulo requiescit corpus Reverendi Patris Johannis
 “ Blythe quondam Sarum Episcopi Cujus anime propicietur
 “ Deus. Amen. Anno Domini MCCCCLXXXIII.”

9. *Godwin* 1601.—Of Bishop Blythe he says :—“ He lieth
 “ buried upon the *backe side of the high altar*, and hath a
 “ fair tombe, not standing after the manner of other tombes,
 “ east and west, but over-thwart the Church north and south,
 “ for which cause some call him the overthwart Bishoppe.”

Edmund Audley, 1502, Hy. vii. 18. “ Lieth buried in a
 “ goodly chappell built for the purpose on the south (cor-
 “ rected elsewhere to north) side of the high altar.” This,
 taken conjointly with what he says of Bp. Blythe, fixes the
 supposed position of the high altar up to that date.

* No doubt that bay athwart the altar, devoted by Bishop Hume, in
 defiance of ecclesiastical propriety, “to the sittings of the Earls of
 Radnor.

10. *Leland*, 1545, who wrote while the ancient high altar was still standing, says: "There be in the great and fair "Chappelle of Our Lady at the este end of the high altare, 3 "pillars of marble on eche side." Also, "There is a bishop "buried by the side of the waulle of the south isle again the "high altare without as in a cemitary where the vergers ly, "and in one of the mayne butteres of the Church there is "hard by an inscription . . . in Latin sumwhat defacid." This inscription still exists on the buttress in a line with the east wall of the presbytery.

The above quotations carry back the evidences of the position of the high altar to a period when they cease to be traditional; and our last-cited witness, seeing the altar still standing before his eyes, was unaware of the value of his evidence.

The next class of evidence I will adduce is that which I will call the *Liturgical* and *Ritual* evidence, being derived from the Rubrics of the Sarum Missal and from the Consuetudinary preserved at Salisbury. For this evidence, which has swollen into a treatise, I am indebted to my eldest son, who has devoted much time to the study of ritual history, but who has been helped by sundry papers and suggestions, kindly sent to me by Mr. Mackenzie Walcott and Mr. Beresford Hope.

ON THE ARRANGEMENTS OF THE SANCTUARY OF SALISBURY CATHEDRAL AS INDICATED BY THE RITUAL OF SARUM.

The question, what were the ancient arrangements of the Cathedral Church of Salisbury, is quite distinct from the question what may be the arrangements most suited to modern ideas and modern requirements.

We must not allow our notions of what would be most convenient *now* to affect our judgment as to what were the actual arrangements *then*. The two issues are quite distinct, and should be kept so. The one is a matter of opinion, the

other a question of fact. Whether that which suited the 13th century may not also be very fit for the 19th: whether we have so far improved in matters of ecclesiology upon our ancestors as to be able to better their dispositions; or whether, if we have, it is wise, or even worth our while, to introduce our new notions into the ancient and venerable building erected for the performance of the ceremonial of St. Osmund; these and such like questions have nothing to do with the discussion now before us; our object here is simply to inquire what were, as mere matter of fact, the original arrangements of Salisbury Cathedral, more particularly of its Eastern limb. Having settled these purely antiquarian points, the further questions raised may be left, as the subject of a separate discussion.

As St. Osmund's rite was no mere arbitrary invention, but simply a new link added to the chain of ecclesiological tradition, we shall find that the dispositions contemplated by it, and many of the terms employed, can only be understood by a reference to earlier usages. This is particularly the case as regards the meaning of the word "presbiterium," upon which very mainly turns the question of the position of the High Altar at Salisbury.

Christian Churches have, from the first ages, been composed of three distinct compartments. Two of these are constantly and necessarily present, even in the smallest oratory. The third is never wanting to any large Church. A Nave and Sanctuary are to be found, practically distinguished, in the simplest chapel. A Nave, Quire, and Sanctuary, form the necessary elements of every complete Church.

In the Basilicæ the principal structural division occurs between the Quire and the Sanctuary: in the fully developed medieval plan it is placed between the Quire and the Nave. The former is the normal disposition, the latter in reality exceptional, and peculiar to one period, though that a very important one, in the history of Church architecture.

Having constantly before us our ancient Churches, erected mostly during the four centuries which constitute the Middle Ages, and new buildings constructed in imitation of them,

we are apt to suppose that a Church consists typically of a Nave and Quire, or Chancel. This is a very mistaken notion. A Church consists *essentially* of a Nave and a Sanctuary, a Quire being quite *ad libitum*. In a Basilica, this principle is enforced by the disposition of the structure itself. The triumphal arch divides the Sanctuary from the body of the Church, and the Quire, when present, is an enclosure, standing in the centre of the Nave. The Eastern Church, ever most conservative of primitive usage, has never departed from this arrangement. Her Churches are still Basilican in their disposition. The structural division now, as anciently, divides off the Sanctuary from the Nave, and the Quire is without the iconostasis, in the body of the Church.

Although this primitive and essential division between the Sanctuary and the whole of the rest of the Church became, in the course of the middle ages, subordinate to that introduced between the Quire and the Nave, yet it was never lost sight of, and it was far more prominent to the minds of medieval ritualists, as appears by their writings, than by the study of the buildings alone we might have been led to suppose. Thus Durandus treats of a Church (including the atrium) as consisting of four parts. He speaks of the "cancellus seu peribolus" which surrounded the Quire—whence the rood-screen, and side enclosures of western chancels, and also of the "cancelli" which separated the Quire from the altar, the equivalent of the eastern iconostasis, and of the sanctuary screens of St. David's, and probably St. Albans. Quoting from Ricardus de Sancto Victore, he says, "Dispositio ecclesiæ triplicem statum salvandorum significat," and he points to the structural nature of this triple division when he adds, "Strictius est enim sanctuarium quam choris, et choris quam corpus."*

The ecclesiological history of the middle ages may almost be summed up in this one point, the development of the Quire. In the earlier medieval Churches, the eastern limb, as far as the transept, continues to form, as in the Basilicæ, the Sanctuary, the Quire continues to be a mere enclosure

* Rat. Div. Off. I. 1—3.

within the Nave. This arrangement, so common in all the earlier Monastic Churches, St. Albans, Kirkstall, Gloucester, Rievaulx, Westminster, Tintern, Winchester, &c., was no exceptional peculiarity, as we are apt to regard it. It is in reality the old and typical plan, the tradition of the Basilica, and of the earliest Christian Churches.

It is Lincoln, York, Lichfield, and Salisbury which represent the *abnormal* arrangement, the great innovation of the middle ages.

In introducing this striking change by which the principal structural division of the building was moved from the eastern end of the Quire to its western limit, the medieval ecclesiologists did not, of course, discard altogether the venerable traditions of the preceding centuries of Church history. Indeed at Salisbury and elsewhere the lesser transept, an invention of this period, was so placed as to serve, as the great transept had served in the Basilicæ, to mark off the Sanctuary from the rest of the Church. The eastern transept at Lincoln and at Salisbury, takes the place very obviously of the great transept in the ancient St. Peter's, and in St. John Lateran.

In the Ritual the distinction between Quire and Sanctuary is most marked. It is indeed of the very essence of the Sarum, as of all other Christian, rites. In the celebration, for example, of the High Mass, two quite distinct bodies of clerics took part, the choir who occupied the stalls, and the celebrant with the "ministers of the altar," who occupied the Sanctuary. Each of these two bodies had its distinctive vestures. To the choir belonged the surplice and cope; to the altar ministers, the albe, the dalmatic, and the chasuble. The two groups of ecclesiastics entered the church at distinct times—the choir, of course, *before* the commencement of Tierce, the celebrant and his ministers *after* Tierce, during the Gloria Patri of the Introit.* Those of the choir who had to take a part in the Altar service never advanced further eastward than the "gradus chori" at the east end of the stalls while the Altar ministers never passed to the west of this

* Sarum Consuetudinary, cap. 93.

step, save that the deacon and sub-deacon on Sundays passed through the Quire in order to sing the Gospel and Epistle in the Rood loft.

The "*gradus chori*" was in fact the limit of the two domains. Up to this step the rulers of the choir advanced to sing the Gradual; as far as this step the deacon came down to convey the kiss of peace to the rulers, and through them to the whole choir.

The division, therefore, between Quire and Sanctuary is ritually the important one, although in the structure of churches of the ordinary medieval type, it has become subordinate to that between the Quire and the Nave. When therefore we have to consider any question of the arrangements of a great Church, such as that of Salisbury, we shall expect to find that, however strongly marked may be the more modern line drawn between the Quire and the Nave, the ancient distinction by which the Sanctuary was separated from the whole body of the Church is still existent in the structure and decoration of the fabric, as it is in the directions of the ritual.

Accordingly we find at Salisbury, as we should have expected, a structural line, immediately to the east of the Quire, the lesser transept; of subordinate importance no doubt to that which the great transept forms at the west of the Quire, but still a striking feature of the fabric. As in a Basilica the transept formed part of the body of the building, and the ritual division of the Church was defined by the triumphal arch upon its eastern side; so the lesser transept at Salisbury belongs partly to the Quire and partly to the Sanctuary, and the scheme of decoration which extends along the Quire ceiling culminates in the crossing bay. To the east of this bay commences a new system of ornamentation, that of the Sanctuary proper. As the decoration of the Nave led up to and culminated in the great rood upon the eastern side of the great transept, so the decoration of the Quire reached its completion in the "*Majesty*" before the eastern arch of the lesser transept. The triple arrangement of the Church is thus indicated with the same distinctness in the

system of its iconography, that it is in the planning of its structure.

It may also be noticed that, as in the Basilica the actual Sanctuary extended somewhat to the west of the triumphal arch, which formed its structural limit, and encroached upon the body of the Church, so we find that something more than half the space under the crossing of the lesser transept seems to have been comprised in a certain sense in the Sanctuary. The Sanctuary is spoken of sometimes as if it extended to the "gradus chori" at the east end of the stalls, and sometimes as if it terminated at the eastern arch of the crossing.

This comparison of the medieval arrangements with the Basilican is especially important because of the light which it throws upon the meaning of the word "presbiterium" upon which the question under discussion mainly turns. The word itself is Basilican and primitive, Greek not Latin, and it therefore belongs, not to the innovations characteristic of medieval ecclesiology, but by its very etymology, to those earlier traditions which underlie them. The Basilican Presbytery was in fact the Sanctuary, or more strictly that portion of the Sanctuary occupied by the presbyters assisting at the Eucharist, as distinguished from the altar itself, at which the Bishop stood to celebrate.

Now we find in the Salisbury ritual books, and in others of the same period, the word "presbiterium" applied precisely to the corresponding portion of the medieval Churches. The only difference in the application of the word is this : in most of the Basilicæ the altar stood in that part of the Sanctuary which was nearest to the body of the Church, and both the place of the celebrant, and also the presbiterium, lay behind it. In the medieval Churches as a rule, the altar stood near the eastern end of the Sanctuary, and the celebrant, and, analogously, the "presbiterium" was to the West of it.

Accordingly we find in the Sarum Missal* the Presbytery described as "inter chorum et altare," and similarly the

* Ordo sponsalium."

Lenten veil is directed to be suspended "in presbiterio inter chorum et altare."* In illustration of this we have the direction in the Cistercian Ordinary that the veil is to hang "ante presbiterium."† With these passages we may compare a passage in Ordericus Vitalis (vii. p. 66), given by Du Cange, "Ipsamque in presbiterio inter chorum et altare sepelierant." Gervase, in his description of Canterbury Cathedral in the twelfth century, has a passage which defines very precisely the situation of the Presbytery in that church. He speaks of a marble wall, "qui chorum cingens et presbiterium, corpus "ecclesiæ a suis lateribus, quæ alæ vocantur dividebat."‡

This wall he states again enclosed the Quire of the monks, the Presbytery, the high altar, and two side altars [those of St. Dunstan and St. Elphege] as well as the throne of the Primate, and he adds, "De choro ad presbiterium tres erant "gradus, de pavimento presbiterii usque ad altare gradus "tres, ad sedem vero patriarchatus gradus octo."

The Presbytery then is that part of the Church which by Durandus, as also in modern language, is termed the Sanctuary. Thus at Salisbury at the High Mass the celebrant and his ministers, while the introit is being sung, passing from the vestry through the doorway still existing in the southern wall of the crossing of the lesser transept, "presbiterium intrent et ad altare accedant."§

In the Salisbury ritual books the word "presbiterium" is used sometimes in a wide sense, sometimes in a sense more restricted. In the former it is applied to the whole area, which extends from the Choir-stalls eastward to the arches opening into the Lady Chapel. In its narrower use, it is applied to that portion of the larger area which intervened between the "gradus presbiterii" at the eastern side of the lesser transept, and the ascent of steps leading to the altar.

Of the first and wider acceptance we have examples in the following passages of the Consuetudinary: "Eat processio

* "Sarum Consuetudinary," cap. 102.

† Dr. Roch, "Church of our Fathers," Vol. 4, Appendix. p. 81.

‡ "Church of our Fathers," 4, p. 210.

§ Sarum Consuet., cap. 93.

"per ostium presbiterii septentrionale et eat circa presbiterium."*

"Eat processio—per ostium presbiterii—presbiterium circa cuando per ostium chori occidentale chorum intret."†

From these expressions it is clear that the Presbytery, in the wider sense, extended to the east end of the eastern limb of the Church, and that the doors which exist in the lesser transept were considered as the doors of the Presbytery.

Another instance shewing that the space formed by the crossing of the small transept was, in a sense, included in the Presbytery is afforded by the directions as to the aspersion before the High Mass.‡ First the priest asperses the altar on all sides, then returning westward "in redeundo" he sprinkles "ministros sic ordinatos incipiendo ab acolito." Then "ad gradum chori rediens" he asperses the clerics, who from the Quire come up to him, as he stands at the choir step. After this aspersion of the clerics he turns and sprinkles "laicos in presbiterio hinc inde stantes." This done he returns to the "gradus chori" and there recites the collect.

From this it appears that just as the clerics came up from their stalls to be aspersed at the "gradus chori," so the lay folk came in for the same purpose from the side aisles through the Presbytery doors, and stood on either side of the area upon which these doors open, which is thus defined as forming a portion of the Presbytery.

The admission of the laity into this part of the Presbytery for the aspersion gives us a hint as to the origin of the arrangement so common in Spain, where the western portion of the Presbytery is reduced to a mere passage-way connecting the Quire and the Sanctuary. The Spanish laity once admitted here, made good their vantage ground, and rails being at length introduced to preserve the necessary passage between the "laicos in presbiterio hinc inde stantes" the side walls of the Presbytery no longer needed were removed. It is also common in French Churches to place

* Sarum Consuetudinary, cap. 69.

† Ib. cap. 77.

‡ Ib. cap. 68.

laymen of distinction in this portion of the Presbytery during the High Mass.

As instances of the narrower and more precise sense which the word Presbytery very frequently bears, we have those passages already quoted, in which it is defined as lying between the Quire and the altar. Of these the passage quoted from Gervase is particularly definite, and in another passage of his treatise the doors, which at Canterbury correspond with the Salisbury "*ostia presbyterii*," are spoken of as doors of the Quire.

In a similar manner the Lenten veil is spoken of in the Cistercian Ordinary, a very typical medieval rite, as being before the Presbytery "*cortina ante presbiterium tendatur*"* where the word is used in its narrowest sense, while the Sarum Consuetudinary using the word in its more general application says "*velum dependeat in presbiterio*."†

The word is to be understood then either in a general sense of the whole space which extended from the stalls to the commencement of the Lady Chapel, or more precisely of that portion of this area, which lay between the eastern transept and the steps which ascended to the altar.

In its wider sense, therefore, it consisted of four portions. 1st. The space between the "*gradus chori*" and the "*gradus presbiterii*." 2nd. The area thence to the altar steps. 3rd. The space occupied by the altar and its steps, and 4th. The space reaching thence to the end of the eastern limb.

This latter area is traditionally known at Winchester and elsewhere as the *Sancta Sanctorum*. At Canterbury it contained the Patriarchal Throne with its own ascent of steps, but at Salisbury it appears to have been very small. There is no allusion to it in the ritual except in the directions for censuring and aspersing the altar from which it appears that there was sufficient space to pass behind the altar. Thus we have the expressions "*thurificando altare circueat*, and "*principale altare circumquaque aspergat*."‡ The fact of no fuller mention of this space occurring in the rubrics seems to show

* Church of our Fathers, 4, App. 81. † Sarum Consuet., cap. 102.

‡ Sarum Consuet., cap. 25 and 68.

that it was of no great ritual importance and that it contained no shrine. The only reliquaries mentioned were placed upon a beam or super-altar above the high altar and not in this small area behind it. Six candles were placed upon this ledge "in eminentiâ coram reliquiis et crucifixio" (probably the altar-cross) "et imaginibus ibi constitutis."* That this space was not large is further proved by the position of the tomb of Bp. Blythe whose body lay in the usual position and, as it is described, under the altar, but his tomb was placed "overthwart" as otherwise it would have interfered with the ceremonies of the censuring and of the aspersion. This circumambulation of the altar is doubtless a Basilican tradition, and it was not lost sight of even when in the later middle ages lofty stone reredoses were introduced. We always find such screens pierced by two doors, one at each end of the altar, as at Christchurch, St. Albans, Winchester, Westminster, Arundel, and elsewhere.

In illustration of its position, standing thus free and detached, we find the high altar defined, upon the first occasion on which it is referred to in the directions for the celebration of the high mass, as the altar which is in the midst of the presbytery, "altare in medio presbiterii," to distinguish it from the numerous altars standing in other parts of the Church. In all subsequent mention of it, it is called "principale altare," or simply "altare."†

I think that a clue to the *exact* position of the altar might probably be obtained by examining what provisions exist in the groining for the suspension, first, of the pix in which the B. Sacrament was reserved, "corona una argentea cum catenis iii. argent., cum columbâ ad eucharistiam."‡ "Cuppa una argentea bene deaurata cum corona argentea de dono Willmi Brewere in quâ reponitur eucharistia," "vas continens eucharistiam;"§ and secondly of the lamp which burned before it.

There were in all seven steps from the Quire area up to the high altar.

* Ib. cap. 5.

† Ib. cap. 67.

‡ Church of our Fathers, 4, Appendix 101, Salisbury Inventory.

§ Ib., Appendix 107 Sarum Consuet., cap. 102.

The first is the "*gradus chori*" so constantly referred to in the ritual books. It lay immediately to the east of the stalls and west of the Presbytery doors, as is apparent from the directions as to the aspersion of the clergy and laity already quoted, and also from the sequel.* The procession left the Presbytery by its northern door and passed round behind the High Altar down the South Aisle of the Quire and Nave to the Font "*eat processio per ostium presbiterii septentrionale, et eat circa presbiterium, &c.*" On its return up the centre of the Nave it made a station at the Rood-loft, the boy bearing the Holy water, and the acolyte standing the while at the step at the entrance of the Quire "*puer deferens aquam et acolitus stent ad gradum ante crucem.*" Then after the usual prayers had been recited "*precibus consuetis dictis,*" the procession entered the Quire "*chorum intrent,*" the clerics regained their respective stalls, and the celebrant advancing with the Altar ministers up to the "*gradus chori*" said at that step the versicle and the collect and then passed on, evidently through the South door of the Presbytery, to asperse the cemetery of the canons which lay to the south of the Presbytery east of the Chapter-house and cloister. Thence he returns with the ministers to the vestry to vest for the Mass, and as soon as Tierce is over and the office or introit commenced they enter the Presbytery (passing again through its southern door) and advance to the altar, "*ordinate presbiterium intrent, et ad altare accedant.*"†

The position of the "*gradus chori*" is well marked in the directions as to the Pax.‡ The deacon having received the kiss of peace from the celebrant, and having given it to the subdeacon, proceeds to the "*gradus chori,*" where he kisses the two rulers of the choir, who from thence convey the Pax, the one to the Dean the other to the Precentor, and so to the whole of the clerics present in the Quire, "*qui duo (rectores) pacem choro reportent, incipientes a decano et cantore.*" The Treasurer is directed§ to provide a wax candle to burn during the singing of matins at the Choir step at the east end

* Ib. cap. 69. † Ib. cap. 93. ‡ Ibid. § Ib. cap. 5.

of the stalls "unum cereum ad matutinas scilicet ad gradum "chori," and a mortar light "mortarium" at the choir gates at the west end of the stalls, "ante januas ostii chori occidentalis dum matutinarum expletur officium."

The "gradus chori" therefore lay between the eastern end of the choir-stalls and the Presbytery doors.

Proceeding eastward the next step is the "gradus presbiterii." This was the step which formed the western limit of the Presbytery in its narrower and stricter acceptation. It lay to the east of the Presbytery doors, as the "gradus chori" to the west of them, and ranged no doubt with the eastern piers of the crossing bay of the small transept. Its position east of these doors is well marked in the directions as to vespers.* During the singing of the last verse but one of the hymn, the priest leaves the choir (no doubt by the south Presbytery door) in order to put on his cope in the vestry "ad cappam sericam assumendam." Then, while the versicle and response are in singing, the two candle bearers enter (by the south Presbytery door), advance to the "gradum coram altari,"† take up the candles there standing, and return westward to meet the priest advancing eastward from the south Presbytery door, the meeting point being defined as the "gradus presbiterii." "Interim autem introeant ceropherarii "et acceptis candelabris veniant obviam sacerdoti ad gradum "presbiterii." Thence the priest, having blessed the incense, advances with them to the altar for the censuring during the Magnificat.

The Lenten veil crossed the Sanctuary at this point, and this line must be considered as *the most important ritual division* of the Church (because here the Sanctuary in the strictest sense of the word commenced), more important by much than that second line, marked by the rood screen, which gradually, by an innovation characteristic of the Middle Ages, had become the more striking feature in the *structure* of the building.

The space between the "gradus chori" and the "gradus presbiterii" was a sort of debatable ground, pertaining in part

* Ib. cap. 25.

† Ib. cap. 5.

to both Quire and Sanctuary, "a light and division betwixt " Quire and Presbytery," as Leland well styles it. Its ambiguous position is well exhibited by the admission to it, as we have seen, of the laity during the aspersion, an intrusion which has become a permanent feature of the usual Spanish arrangement. But at the "*gradus presbiterii*" begins the Sanctuary proper.

At Salisbury this is finely brought out by the commencement at this line of an entirely new iconographic scheme, in the decoration of the vaulting. The scheme which is appropriated to the Quire reaches its climax at this point, and that which belongs peculiarly to the Sanctuary here commences.

The position here of the Lenten veil is well shown in the directions of the Consuetudinary.* On the ferial days of Lent the Epistle and Gospel were not sung as usual on Sundays, in the rood-loft, but the Epistle was read at the "*gradus chori*," and the Gospel at a lectern placed for that purpose in the Presbytery. "*Cantatur—evangelium non in pulpito in "aquilâ, sed in presbiterio super pulpito apparato.*" Now at this season the Lenten veil was hanging between the Choir and the altar, and it is directed that during the singing of the Gospel and the offertory the veil shall be drawn up.† It appears from this that the veil was westward of the deacon, when singing the Gospel in the Presbytery, but to the east of the subdeacon when reading the Epistle at the "*gradus chori*."

The directions as to the veil would require to their execution some little mechanical contrivance.‡ First, the veil is to hang all across the Presbytery, "*dependeat in presbiterio.*" Then at the Gospel it was—not drawn aside, as in the Cistercian rite, but—raised up, as is the curtain of a theatre, "*extollitur et elevatum dependet.*" Then at the "*orate fratres*" after the offertory it was let down again, "*demittitur.*" Lastly on the Wednesday in Holy Week, when in the Passion the words occur, "*velum templi scissum est,*" it fell entirely and was then removed, "*predictum velum in area presbiterii*

* Ib. cap. 95.

† Ib. cap. 102.

‡ Ibid.

decidat.”* The hooks and the winch which still exist fixed in the eastern piers of the crossing bay appear to answer very well to the mechanical requirements of these rubrics.

The next step is that variously described as “gradus altaris,” “gradus coram altari,” and “extremus gradus ante altare.” Between this and the “gradus presbiterii” there was evidently a considerable interval. We have seen that the ministers of the altar were here aspersed standing in order evidently from east to west, and as there were several of them this ceremony required some considerable space “In redeundo,” *i.e.*, from the high altar westward, “imprimis aspergat ministros sic ordinatos incipiendo ab acolito.”†

It will be observed that this—the customary order of the aspersion was followed also when the Bishop pontificated, and when, therefore, the number of the ministers taking part in the ceremony was very considerable. How large this space was may be judged from the number of clerics who took part in the ceremony of the consecration of the oils on Maundy Thursday. On this day the Bishop of course pontificated, and he was served by seven deacons and seven sub-deacons.‡ There were also required to the performance of the Pontifical Mass,§ the Precentor “qui omnes cantus ab episcopo incipiendo ipsi episcopo in propria personâ tenetur injungere,”|| the principal acolyte and two others, two ceroifers, two thurifers, and the cross bearer. To the ceremony of the Holy Oils,¶ which like our own ordination service is interweaved into the Mass, there were required in addition to the above, the Archdeacons of Berkshire, and Dorset, and one of the Archdeacons of Wiltshire, three additional deacons bearing the oils, one deacon bearing a silk tabernacle over the oil of the chrism, three acolytes with banners, and three boys in surplices to sing the “O, Redemptor.” In all there must have been from thirty to forty persons engaged in this ceremony, which consisted of a series of three small

* According to the use contemplated by Durandus the veil remained suspended until Good Friday.

† *Sarum Consuetudinary*, cap. 68. ‡ *Ib.* cap. 93. § *Ib.* cap. 3.

|| *Ib.*, cap. 93 et passim. ¶ *Ib.*, cap. 104 and Pontifical.

processions. The position of the Bishop the while is described, in the Pontifical, as withdrawn a little from the altar, and as no mention is made throughout the rite of any step intervening, we must conclude that the whole took place between the "*gradus presbiterii*," and the "*extremus gradus ante altare*," and therefore that a very considerable area intervened between these steps.

With the "*gradus altaris*" commenced the ascent to the high altar. This flight included first and uppermost the footpace or step of the celebrant "*Sacerdos stat ad altare*,"* then that of the deacon, "*diaconus post eum stet in primo gradu ante altare*," called also "*gradus diaconorum*," then the "*gradus subdiaconorum*," then that on which stood the principal acolyte "*acolyte in gradu post subdiaconum constituto*."† Lastly there was the "*gradus altaris*"‡ on which the cerofers rested their candles and to which the two boys who had sung the Gradual advanced to make their obeisance "*dicto vero gradale pueri cantores ad gradum altaris inclinaturi redeant*."§

These steps were small platforms rather than mere steps, for at the veneration of the cross on Good Friday the missal directs that the cross shall be laid upon the third step of the altar, apparently that of the acolyte, and that the two priests of the upper grade who had carried it thither shall be seated during the veneration upon this platform, on either side of the cross lying between them.

It would appear, too, that all of these steps, with the exception no doubt of the footpace, extended from side to side of the Sanctuary, for the seven deacons and seven subdeacons required for the Pontifical Mass on Maundy Thursday and on Whitsunday, stood in a line north and south|| across the Sanctuary, all the deacons upon the deacon's-platform and all the sub-deacons upon that of the sub-deacon.

* *Ib.*, cap. 93.

† If we understand this to mean that the acolyte stood upon the "*gradus subdiaconorum*" behind the subdeacon, the ascent would be of four steps instead of five, but the space, east and west, required for the flight would remain about the same, as the subdeacon's step must then be supposed to be so much wider.

‡ *Ib.* cap. 5.

Ib. cap. 93.

|| *Ibid.*

The whole rite from its extreme elaboration and evident stateliness required to its proper performance a very ample Sanctuary. In our own new Churches, wherever any attention is paid to ceremonial, we find the Sanctuaries are much too small even for a very simple ritual, and the few ministers can scarcely carry out the most modest ceremonial without danger of unseemly jostling. It is impossible to suppose that the elaborate rites of a Pontifical celebration, or of the Palm Sunday ceremony, of the blessing of the oils on Maundy Thursday, or of the veneration of the cross on Good Friday, according to the Sarum use, were carried out in the Church erected especially for their performance, on any than the grandest scale and with the most ample space for their stately celebration. Without the provision of such an area a complicated ceremony becomes an unintelligible crowding.

Such an area appears to be provided in the three bays which lie east of the smaller transept, and I have no doubt that a careful examination of the indications given by the structure and decorations of the fabric itself will confirm the conclusion as to the very ample dimensions of the Salisbury Sanctuary, to which a study of the rubrical directions inevitably leads.

To sum up, the rubrics point to seven steps or platforms east of the Choir, the "*gradus chori*" near the eastern extremity of the stalls and west of the Presbytery doors, the "*gradus presbiterii*" east of these doors and agreeing, apparently, in position with the eastern piers of the crossing bay; close to this step was the line of the Lenten veil; thence a considerable area, convenient for the performance of an elaborate ceremonial, requiring the presence of a numerous body of ministers, extended to the altar steps. Of these there appear to have been four, each of some little width, and above them and highest of all was the footpace itself upon which the altar was erected. Beyond the altar only a small space, scarcely alluded to in the rubrics, intervened between it and the termination of the whole Presbytery.

There is no allusion in the Consuetudinary or in the Missal to a morning altar, placed as usual in monastic churches, in advance of the principal altar; on the contrary, we have this

direction, "si aliquod festum novem lectionum Quadragesime fiat in aliquâ feriâ, ante tertiam missa de festo dicatur post nonam vero missa de jejunio utraque ad principale altare,"* which seems to exclude the idea of a matutinal altar. It would appear, then, that the morning altar mentioned by Britton, was introduced subsequently to the compilation of the Consuetudinary,† and there is reason to believe that it did not stand in the Presbytery at all.

I have only to add that from the internal evidence I have no doubt that the Consuetudinary—or "De Officiis Ecclesiasticis Tractatus" was compiled after the transference of the See from Old Sarum, and the erection of the new Cathedral. This appears to me to be evident both from its exact agreement, in every particular which I have observed, with the existing Church, and also from the allusions which occur in the treatise to the City of Salisbury and its Suburbs.

G. GILBERT SCOTT, JUN.

Resuming my argument—thus (including the preceding paper by my son) proving the case (as I think it does) from 1. *Presumptive* evidence; 2. from *Traditional* evidence; and 3. from *Liturgical* and *Ritual* evidence; I will only add a few words in reply to objections.

The most important of these is founded on the paintings of the vaulting, where the more sacred subjects terminate in the crossing of the smaller transept (that "*division betwixt*

* Ib. cap. 100.

† The morning altars at St. Albans, Westminster, Worcester, &c., which stood in front of the Presbytery, were probably peculiar to Monastic Churches; which renders it probable that that mentioned as a subsequent addition at Salisbury, but not alluded to in the Rubrics, &c., was in some other part of the Cathedral.—G. G. S., Senr.

Since writing the above note, I have observed in Dr. Milner's dissertation the following passage, taken from some early MS. notes to his copy of Godwin (1615) which he thought nearly coeval with the text: 'In the body of the church, under the third arch from the tomb of Bishop Roger, was the altar called *de missâ matutinali*, where the early service was privately performed, immediately after the holding of chapter every morning.' I think this was in the first of the eastern chapels of the north-east transept, being that nearest to the north entrance of the Presbytery.

the Quier and the Presbytery,") while more trivial subjects occupy the ceiling of the Presbytery itself.

I will premise by saying that I do not feel that those who are convinced by force of evidence that the high altar was at the east of the Presbytery are bound to be able to explain the scheme of the mediæval decorator; the *onus probandi* rather lies with those who dispute the traditional and received arrangement. I will, however, give a suggestive explanation offered by a friend who from the first revival of ecclesiological study has occupied an eminent position in the foreground of that movement.*

"The argument on the other side is, you tell me, derived from the comparative character of the roof-pictures over the crossing and west of the east transept compared with those east of it.

"The dignity of the personages shewn culminates in the most eastern portion of the vaulting of the east crossing in a Majesty.

"I wonder they don't see how this argument cuts more than one way. That bay is the culmination of one of the three divisions of the Church, viz., the Choir as distinct from either the lower Nave or higher Presbytery (or Sanctuary). The roof-decorations of the Choir having been struck in a high key, the effigies of not only the greatest of men but of men who preach and sing and make scripture (an eternal choir in fact) legitimately culminate in the greatest of all who have ever worn flesh,—the second Adam whom they in prophecy and psalm and gospel are worshipping. Assume that the altar was put under or west of this Majesty and then the symmetry of their system of roof-decoration breaks down, it has begun in the Choir and it has thus come into the Sanctuary.

"Rather you must take it in connection with the separation (probably a veil) of which you say the indications exist, as the stop in the Church made by the eastern piers of the crossing, this, whether veil or something more sub-

* I am permitted to mention that this is Mr. A. J. B. Beresford Hope, M.P.

“stantial, represents that Sanctuary screen of which instances
 “or of something similar to it can be traced in various larger
 “Churches corresponding with choir or rood-screens between
 “Choir and Nave, and of which the eastern iconostasis, and
 “English ‘altar-rails’ are the direct counterpart.

“This exists as you know in a concrete form at St.
 “David’s.

“As, then, the rood accomplished and was taken in in the
 “same coup d’œil with the *Choir* partition—so the Majesty
 “might well be so disposed as to be taken in in a similar
 “coup d’œil with the Sanctuary partition.

“Does not the Majesty appear in the Basilicæ somewhere
 “over the arch which represents ritually the Sanctuary arch
 “(the Choir proper being obtruded into the Nave as a
 “‘chorus cantorum’) as well as in the Conch of the Sanc-
 “tuary itself?* If so, the former position is a clear prece-
 “dent for you.

* * * * *

“Now then, how are we to account for the apparently
 “much less sacred character of the roof-imagery in the
 “Presbytery? May not this involve a more recondite sym-
 “bolism?

“The roof of the Choir where clerks said the offices appro-
 “priately gives us the effigies of Prophets and Apostles
 “singing and saying the praises of Christ, the choir of the
 “Church universal joining the living one below.

“The Sanctuary is ecclesiologically the seat of God himself,
 “carnally so according to the materializing doctrine of Tran-
 “substantiation.

“Therefore out of a higher reverence the figures of actual
 “once-living human beings might be absent.

“Thus in the Eastern Church the decoration is heaped on
 “the iconostasis—within it is plain.

“But why the months? May these not figure the per-
 “petual recurrence of the Eucharist—and the perpetuity of
 “the veneration?

* This is occasionally the case, or at least the head and shoulders of a Majesty, as formerly at St. Paul’s without the walls.

" They would embody the promise, 'Ecce ego vobiscum
 " sum omnibus diebus usque ad consummationem sæculi.'

" I throw out this but for what it may be worth."

This argument has been adopted by my son, not independently, but from seeing the above and from a conviction of its soundness.

Another friend learned in ritual antiquities had also told me that the "zodiac," or employment of the seasons, had in the hands of the medieval decorators a symbolical signification, which I should think likely, as otherwise one would be at a loss to account for its extensive use, especially during the 13th century, though it is found long before and continued long afterwards.

It is curious that, while the *labours* of the seasons are usual in Churches, their *amusements* are more frequent in domestic architecture; as if the continued round of *duty* were more usually symbolized in one and of *enjoyment* in the other.

A fair corollary from the former argument has been suggested: that, while the Saviour was *represented* at the termination of the Nave by the rood, and at the termination of the Choir by the "*Majesty*" in the ceiling, the believer in transubstantiation would not feel such representation needful over the altar, where he held that He was actually Himself present, but this may be an over-refinement.

The other leading objection against the received position of the altar is founded on the statement by some writer that in the alterations made by Bishop Hume about 1778-9 the Choir "was lengthened 20 feet towards the Lady Chapel."

Now, if this be interpreted of removing the altar 20 feet nearer the Lady Chapel than it was before, I must meet it at once by a *distinct contradiction*; for we have in the two plans so often referred to its precise position just before Bishop Hume's time, *i.e.*, the middle of the last bay of the Presbytery. That these plans are anterior in date to Bishop Hume is shewn by their placing (as before stated) the Iron

Chapel of the Hungerfords in its old position in the Nave—not in the place where Bishop Hume placed it in 1778 and where it still remains—and if the Bishop moved the altar 20 feet eastward he must have pushed it on into the Lady Chapel, and pulled down Bishop Blythe's monument.

We know he did *not* do this, nor have we a suggestion that in the 10 years which intervened between Hume's work and that of Wyatt the altar occupied any different position from that shewn in the plans referred to. On the contrary, all evidence goes to disprove this.

That loose statement, therefore, of the extension of the Choir eastward must have meant something different from this, nor is the explanation difficult. Bishop Hume had done away with the Nave sermons, and the Nave seats provided for them. He had consequently extended the *Choir* seats, and in doing so enacted that those towards the east should on occasion be appropriated to the Corporation and the Judges. The extension, then, of the Choir by twenty feet must have meant the *Choir proper*, i.e., *the part furnished with seats*, not the *Presbytery* beyond it.

I have now done with the *past*; but the question still remains whether if the end of the Presbytery *were* the ancient position of the altar, it is incumbent on us to retain that position.

I confess I should be glad, now that we are returning from the aberrations of Wyatt, that our return should be to the *true old place*, and not that we should overstep it in one direction as he did in the other, like the Knight who

“ Vaulted into th' seat
 “ With so much vigour, strength, and heat,
 “ That he had almost tumbled over
 “ With his own weight (but did recover).”

I feel that we ought to restore and respect the ancient landmarks, and not strike out new ideas of our own (inconsistent as I deem them to be) with the ancient arrangements.

It is true that we have not the great staff of Cathedral clergy and the splendid ritual of the middle ages; but the

pre-eminence of a Cathedral as the great central Church of the diocese, *remains the same* ; and we still have great occasions : as Ordinations, &c. (and we ought to and *shall have* more), when the clergy of the diocese are assembled together in presence of their Bishop, and when the whole space between the stalls and the altar will offer but scant room for the multitude of the assembled clergy, and when that great space will be in a diocesan as in every other sense *par eminence* "THE PRESBYTERY."

GEO. GILBERT SCOTT.

January, 1876.

POSTSCRIPT.

The unavoidably diffuse character of the argument in the above paper has suggested to me the necessity of summing it up in a more concentrated form.

The simple question, then, for consideration is whether the High Altar of Salisbury Cathedral was,—as has been supposed by every writer on the subject and as shewn in all existing plans (till removed by Wyatt),—towards the east end of the eastern arm of the main building; or whether it was under (or nearly under) the crossing of the eastern transept, a position shewn in no plan nor even hinted at by any writer; and for suggesting which the only argument is derived from the painted decorations of the ceiling; which paintings, though only recently brought before the eyes of the present generation, were—till the year 1790—as patent to all observers as they have now become to ourselves.

I have shewn, first, that the traditional and, till now uncontroverted, position is the *normal position* of the high altar of a great English Church. I have proved this by reference to ten of our Cathedral and Abbey Churches, in which the position of the altar remains indisputably marked; and in which the average distance from the Choir Stalls to the altar is about the same as at Salisbury. It follows from this that, if the high altar at Salisbury were where hitherto it has been supposed to have been, it was in its *usual* and *customary* place; while, if it were where now for the first time suggested, Salisbury would be the exception to other great English Churches, and its high altar in a position *altogether abnormal*.

I have, further, shewn that all circumstances of the building, as existing or known to have existed, agree with the traditional position; as, for example, the Founder's tomb to the north of the altar; Blythe's tomb at its back; the

Presbytery step as discovered ; the winch and hooks, as for the Lenten veil, over the Presbytery step, fixed in the 14th century pier.*

I might also have mentioned the two choir or presbytery doors, which our investigations have shewn to be of the 13th century, just west of the same step ; and have further shown that had the altar been placed beneath the Majesty it would have held an impracticable position between these two doors. I might also have added that in the vaulting of the Presbytery are numerous holes through which ropes have been passed (leaving their marks to the present day) which would probably be found compatible with known facts and requirements.

I have next shewn that a catena of writers reaching back from our day to that of Leland (who saw the altar in its place) unanimously place it in the eastern bay of the Presbytery ; and that Leland *absolutely defines* its position by his notice of an inscription on one of the external buttresses, which he speaks of as “again the high altar,” which inscription remains to the present day.†

I have next, by the assistance of a paper by my son, shewn that a space equal to that of the Presbytery was *absolutely necessary* to the due performance of the Ritual prescribed by the Sarum service books and Consuetudinary ; and that a great part of these ceremonies were performed *east of the Presbytery step*.

Leland then comes to our aid, and clinches the evidence given, as with one voice, by so many witnesses ; for, speaking of the eastern transept, he says :—“ *The second transeptum that standeth as a lighte and division betwixt the Quier and the Presbytery.*” Now, we know the *quier*, and we know that

* It has been objected that the winch and hooks are not fixed in the *thirteenth* century piers. That they were so once I have no doubt, but these piers having given way, the winch &c., would naturally be re-fixed after the repairs. I do not suppose these appliances, any more than the veil itself, to have lasted all these centuries without renewal. Even the service books as they have come down to our time are for the most part copies of different periods.

† It is said that this passage in Leland is unintelligible. For myself, I will say that I understood it sufficiently well to direct the Clerk of the Works by letter where to look for the inscription—*And there he found it!*

east of it comes the *second transept*; and it follows that the space beyond that was the *Presbytery* referred to by Leland.

If, then, as the service books prove, the main ceremonial of the altar services took place *in the Presbytery*, and the altar itself stood beyond the place where those ceremonies were performed, how is it possible that the altar could have been beneath or near to the Majesty, which is in the very crossing of that transept which is stated by an eye-witness to have been a "*division betwixt the Quire and the Presbytery*?"

CADIT QUÆSTIO.

Yet, still, it will be asked—why did the ceiling-paintings culminate in this "division" and fall off again in the Presbytery? I reply that we are not bound to account for the fancies of the decorator. They may have been strange, yet it would have been far *stranger* to have placed the altar in a position different from that of any other high altar in a great English Church of which the position is capable of proof; and *yet stranger still* would it have been, in building *de novo* the Mother Church of England's most popular ritual, to have placed its high altar in a position incompatible with the due carrying out of that famous ritual; while leaving behind it, as a useless room, a space which, by placing the altar in its customary position, would have well provided for every ritual requirement!*

We are not, however, left with this decorative puzzle as a mere unexplained anomaly. Mr. Beresford Hope has shewn that the culmination of the iconography over the gradus Presbyterii is a *most consistent arrangement*. Of the introduction of the Seasons into the Presbytery some explanations have been suggested. It was one of the most favourite sub-

* Some of those who object to the received position—feeling the force of the argument that if placed under the Majesty, the Altar would have stood *between the two Presbytery doors*,—suggest that it would satisfy the eye if placed one bay more to the east; forgetting that it would there be beneath the two subjects especially singled out for merriment.

jects of the period, and I have myself found it in an altar pavement of a like date. It was an idea in its own nature *fanciful*, and we have therefore no right to object to the suggested interpretations that they also are *fanciful*.

It suggested no ludicrous ideas to our unsophisticated forefathers; and, finding it represented over where we learn by accumulated evidence, that the most sacred rites were celebrated, it is for us to *accept it as a fact* rather than to *disturb facts* which we know, for the sake of explaining others of whose significance we are ignorant.

GEO. GILBERT SCOTT.

D. M. Sebasta

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